FLORIDA ARCHITECT

Fall 1996

1996 AWARDS FOR EXCELLENCE IN ARCHITECTURE

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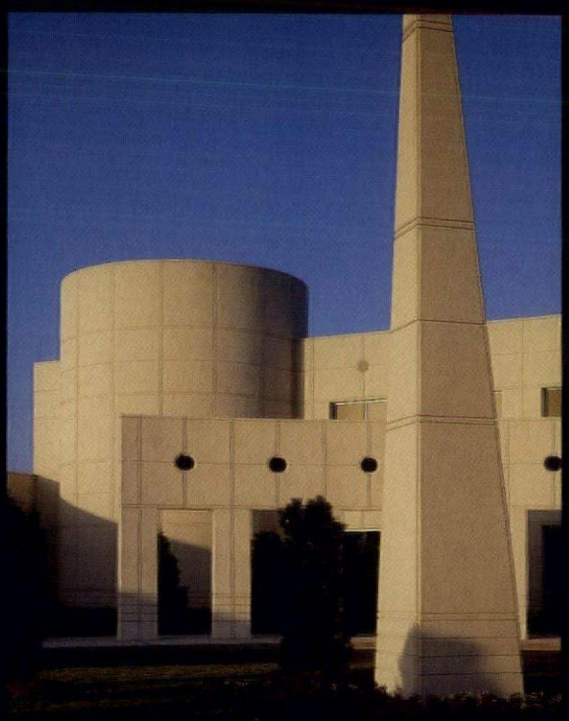

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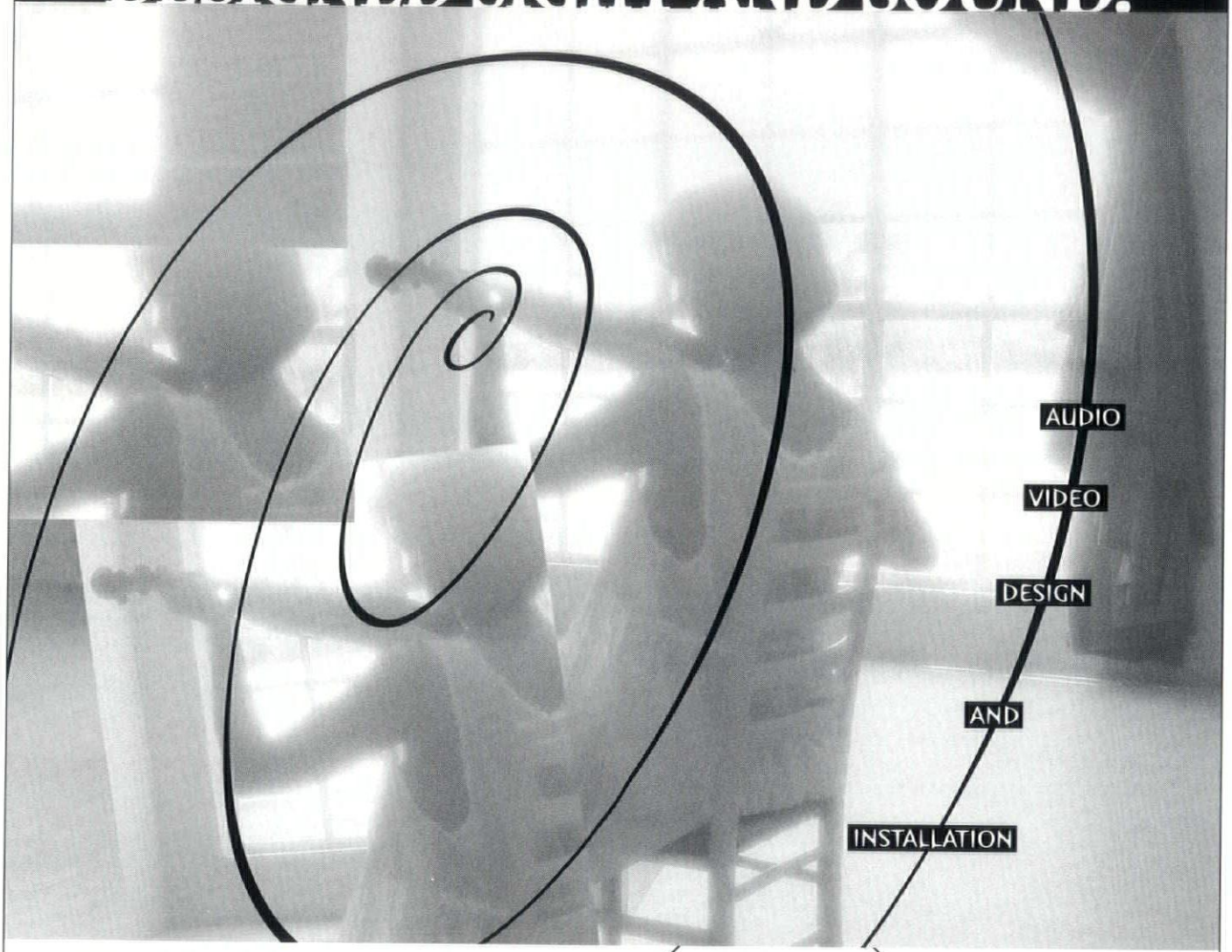

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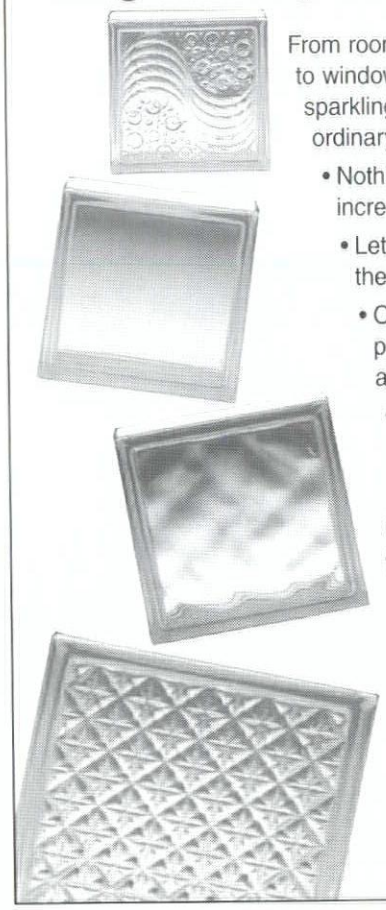

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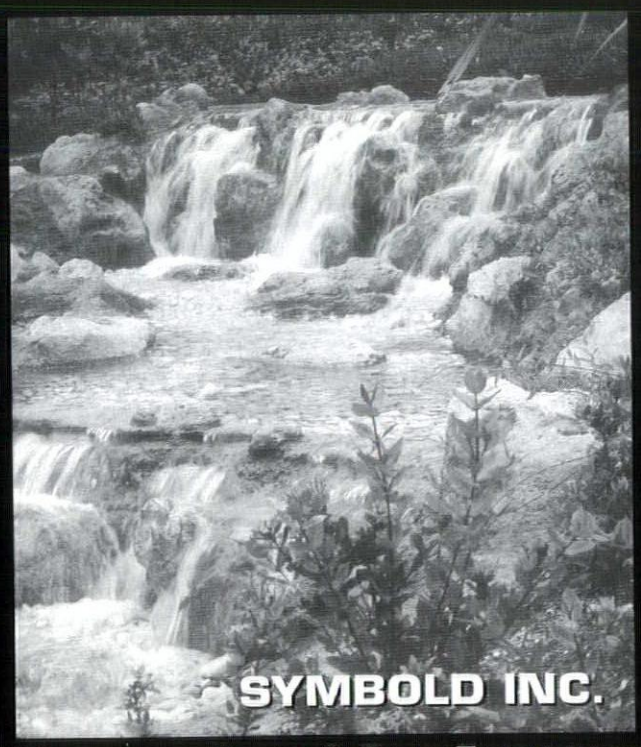

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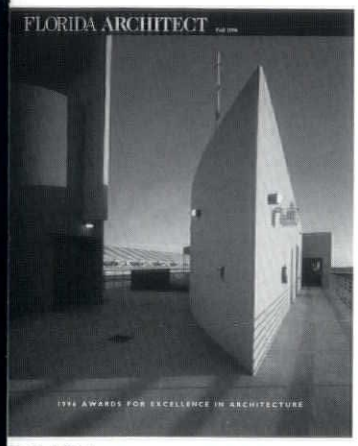

Fall 1996
Vol. 43. No. 3

Cover:
Homestead Motorsports Complex, Homestead, Florida. Photograph: John Gillian

1996 AWARDS FOR EXCELLENCE IN ARCHITECTURE

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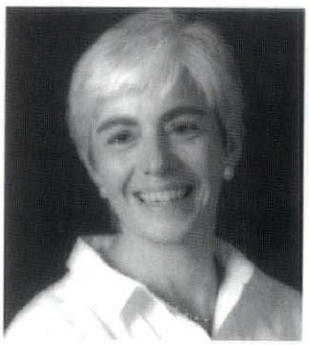

Writing about judges, juries, and jurying, Carl Abbott, FAIA, says that "a project must grab the jury quickly." Abbott goes on to advise architects not to be discouraged when their good designs do not win awards. Resubmit, he says.

In selecting this year's AIA Awards for Excellence in Design, jury members were grabbed by diverse aspects of the projects they selected—beautiful drawings, an elegant roof, an unexpected sequence of forms, the choice of materials, a great section. Award recipients featured here include Unbuilt, Excellence in Design, Test of Time, and Firm of the Year.

Unbuilt Awards were selected by jury members Victoria Barrens, AIA, Whitney Powers, NCARB, and Christopher Rose, AIA, ASID. Don Green, AIA was the chair. Selections included several projects outside Florida. VOA Associates received two awards for projects designed for Colombia—Project Divesa 127, an entertainment complex, Santafé de Bogota, and the Hotel and Convention Center, Chipichape, Calí. Also cited were an NLA/HLM Joint Venture for a U.S. Courthouse and Federal Building in Sacramento, California, and Eduardo Castineira & Axioma_3 Architects' Head Start Facility, East Windsor, New Jersey. Award projects designed for closer to home were Spillis Candela & Partners' Epiphany Church, Miami; the Clematis House and Garden, Fort Lauderdale, by Joanna Lombard, AIA, in association with Denis Hector; Thomas A. Spain, AIA & Rolando Llanes's South Dade Animal Shelter; and dag architects' Ships Chandler Walkover and Docks, Destin.

The jury for the Awards for Excellence in Design, chaired by Bruce Gora, AIA, included Leslie Gill, NCARB, Pat Carbine, and Jim Polshek, FAIA. Their selection of three college/university buildings suggests that innovation is viable within the state system. These are Architects Design Group's prototype Florida Solar Energy Center, Cocoa, a state university research center; Gould Evans Associates' solid and distinctive National Hurricane Center at Florida International University; and Rodriguez and Quiroga Architects's colorful multipurpose complex for Miami-Dade Community College, Homestead Campus. Kenneth Smith Architects was cited for exemplary restoration of the 122-year-old St. Augustine Lighthouse. Suzanne Martinson's Seitz Residence, Miami, a Modernist version of the Florida bungalow, is the sole residence. A larger project that also drew inspiration from past—in this case Arts-and-Crafts—and indigenous styles is Mount Dora's W.T. Bland Library, done by Morris☆Architects. Spillis Candela & Partners' Concourse A at Miami International Airport got rave reviews for accessibility, dramatic skylit spaces, and unique environments. Finally, the jurors selected Bermello, Ajamil & Partners' handsome state-of-the-art Homestead Motorsports Complex.

Test of Time jury John Howey, FAIA, Gene Aubry, FAIA, Gene Leedy, FAIA, and Richard Fawley, AIA, chaired by Joe Barany, AIA, named two 25-year projects, William Morgan Architects' Florida Museum of Natural History, Gainesville, and Donald Singer FAIA's Fort Lauderdale apartments. Mateu Carreno Rizo & Partners took the 10-year honors for their Luminaire Showroom, Coral Gables.

The 1996 Firm of the Year is Rowe Architects, Inc. The jury selecting the Tampa firm included Thomas R. Kohler, Frank Herring, Tim Johnson, Maurizio Maso, AIA, and Robert McCarter.

Awards were presented at the Summer Conference at Marriott Sawgrass, Ponte Vedra, on August 17. We also salute the Public Award winners for their accomplishments. Congratulations to all. **MB**

Florida Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.

NEWS

A Successful Summer Conference

Nearly 400 persons attended the AIA Florida Annual Summer Conference in Ponte Vedra last month. Participants listened to an impassioned appeal for better urban redevelopment from keynote speaker Joe Riley, five-time Mayor of Charleston, South Carolina. Politics was on the mind of many, and humorist USF Professor Darryl Paulsen presented luncheon guests with a litany of political jokes and some very funny political ads to get everyone in the mood for the upcoming November elections. A variety of highly instructional methods on how to improve one's leadership abilities were provided by Eckerd College Professor Peter Hammerschmidt, Florida House Speaker Buzz Ritchie, Florida Chamber President Frank Ryll, University of Florida College of Architecture Dean Wayne Drummond, and AIA Past President Ted Pappas.

A highlight of the Awards for Excellence in Architecture ceremony was an inspirational talk on how architects should be better self promoters by magazine editor and publisher Patricia Carbine, who currently serves as a public director on the Board of AIA National. Afterwards, recipients of the awards for outstanding projects, built and unbuilt, were honored along with many of the building owners and contractors.

More than 10,000 hours of continuing education certifications were delivered to members and nonmembers who attended the three-day conference. AIA Florida members, conference sponsors, and guests relaxed with golf and tennis tournaments, a family-style beach cook-out, and tours of Jacksonville by land and water.

Melody S. Linger, AIA, and Bill Bishop, AIA, Jacksonville Chapter President and Summer Conference Committee Chairman with their family.

New AIA Florida Officers

Following the AIA Florida Annual Meeting and the Florida/Caribbean Regional Council meeting, delegates from 13 Florida chapters and the Caribbean chapters elected officers for next year. Newly elected AIA Florida officers are: Roy Knight, AIA, Tallahassee, President-Elect; Keith Bailey, AIA, Maitland, Vice President; Vivian Salaga, AIA, Tampa, Secretary-Treasurer; and John Tice, AIA, Pensacola, Regional Director. They will assume office January 1, 1997.

John Cochran, AIA, Tampa, will assume the office of President on January 1, and Debra Lupton, AIA, Orlando, and Ivan Johnson, AIA, Tallahassee, will fulfill their two-year terms as Vice Presidents. Henry Alexander, AIA, Miami, will become the Senior Regional Director, fulfilling his three-year term on the AIA National Board of Directors.

Panhandle Architect Runs for Senate

Charles W. Clary, AIA, of Destin, has entered the race for the Florida Senate. A principal in Destin Architectural Group (dag architects), he has served for several years on the Destin City Council. Clary, Republican candidate for the seat being vacated by Senator Robert Harden, urges his colleagues to support his candidacy. This is an opportunity for AIA Florida members to see an architect in the Florida Legislature.

From left to right: President-Elect Roy Knight, AIA; Keith Bailey, AIA; Vivian Salaga, AIA, and John Tice, AIA. President William S. Blizzard, back row.

Puerto Rico Conference in November

AIA Puerto Rico is hosting the Caribbean Basin Architectural Initiative & AIA Puerto Rico Annual Assembly, November 14-17, 1996, in San Juan. The conference will offer Continuing Education seminars on Hurricane Preparedness, Architecture of Puerto Rico and the Spanish Caribbean, Designing the Electronic Village for the Caribbean, and more. Panel discussions will cover Regional Bridging and Communications. Speakers include C. Haeussler, President of the Guatemala Society of Architects; Maria Chalgub, AIA, President of AIA Virgin Islands; H. Pereira, Central America and Panama Director of Panamerican Federation of Architects; John Awsumb, AIA Florida Vice President and Chair of Communications Council; Anthony Moreno, AIA, Past President of AIA Puerto Rico; and Senator Kenneth McClintock, Chairman of the Government Affairs Committee.

The event is organized by architects and architectural organizations throughout the Caribbean to promote education and business and to provide opportunities to meet architects in the region. For more information on the conference, contact Benjamin Vargas, AIA, President of AIA Puerto Rico, phone (809) 724-0597, fax (809) 724-5837.

Commission on Building Codes Established

The architectural profession will be well represented on a newly established commission which Governor Chiles has appointed to reform the state's building code system. Thomas A. Lewis, FAIA, of Disney World's Celebration community, University of Florida College of Architecture Dean Wayne Drummond, FAIA, and Melody S. Linger, AIA, Jacksonville, a member of AIA Florida's Board of Directors were among the 28 appointees, whose terms will run until June 30, 1998.

Lewis, a former Secretary of the Department of Community Affairs, was appointed to chair the Commission. Drummond will represent the State University System, and Linger was selected to represent the architectural profession.

The Commission was created by Executive Order to provide the Governor with guidance on reforming Florida's deplorable, confusing, and overlapping building codes and their sporadic enforcement. The order specifically indicates that the Commission may recommend a unified code, which study after study has already recommended. The Commission will be meeting at various sites around the state and presumably will be taking public testimony relative to proposed changes. Because the Commission will represent all the stakeholders in the construction industry and will involve the Governor's office and the Legislature, many feel this group may be the catalyst for significant changes. The Governor has requested a written report by January 31, 1997, with a final report due October 31, 1997.

OF NOTE

BOPE Workshops

AIA Florida Vice President Debra Lupton and Legislative Initiatives Chair Keith Bailey represented the architectural profession at the BOPE's August 2 building design rule workshop in Orlando. AIA Florida will be making a presentation at the next workshop in Miami, October 3. A third workshop is scheduled for November 21 in Tampa. These meetings generally start at 8 a.m. and last throughout the day. The public is invited and usually public testimony is allowed. This is a good opportunity for AIA Florida members to voice their opinions about engineers designing buildings.

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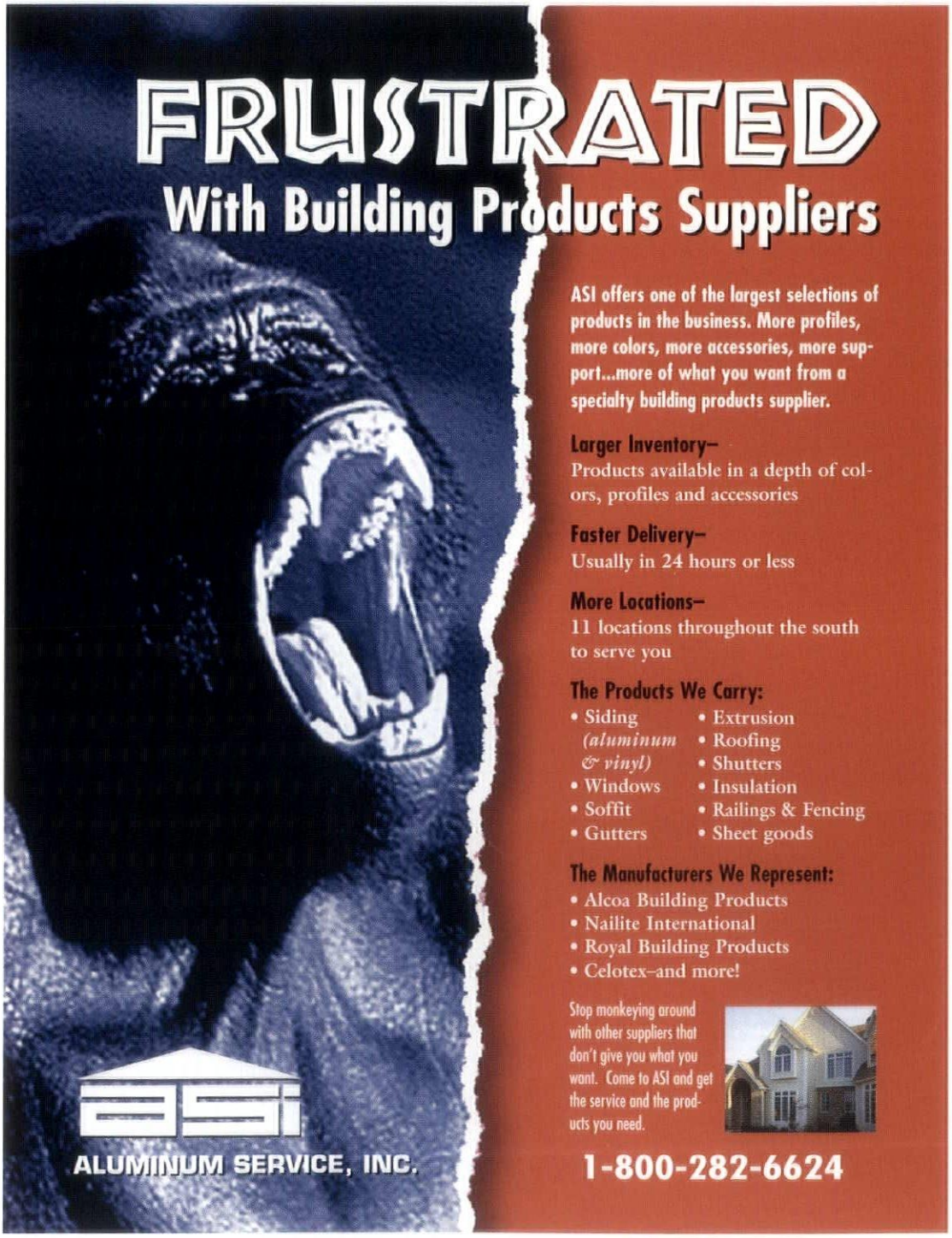

NEWS

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Boyer Report

The Carnegie Foundation for the Advancement of Teaching has published the Boyer Report on the state of architectural education in the nation. The official title is *Building Community: A New Future for Architecture Education and Practice.* Copies are available for $15 plus shipping through California-Princeton Fulfillment Services, (800) 777-4726. An overview of the report can be found in the May *Architectural Record.*

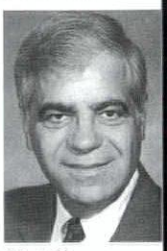
New Appointment

Daniel Williams, AIA, Miami, was appointed to the Transportation Aesthetics Review Committee for the Board of County Commissioners of Metropolitan Dade County. Williams is Chair of the AIA Florida Committee on the Environment.

Distinguished Alumnus Awards

Carl Abbott, FAIA, Sarasota, and Ted Pappas, FAIA, Jacksonville, were recipients of this year's University of Florida Distinguished Alumnus Awards at the College of Architecture's Awards ceremony in May.

Carl Abbott, FAIA



Ted Pappas, FAIA

Abbott and Pappas were recognized for outstanding contributions to the College and student community.

Bruner Award

The Bruner Foundation announces the call for entries for the 1997 Rudy Bruner Award for Excellence in the Urban Environment. The $50,000 award recognizes urban places that successfully reconcile social, economic, and aesthetic values throughout the development process. Four additional finalists receive a $1,000 honorarium. Deadline for receipt of completed applications is December 13, 1996. For information or an application, contact the Rudy Bruner Award, Bruner/Cott & Associates, 130 Prospect St., Cambridge, MA 02139, (617)492-8400.

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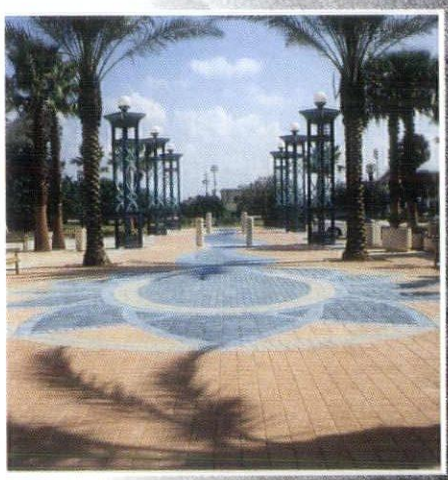

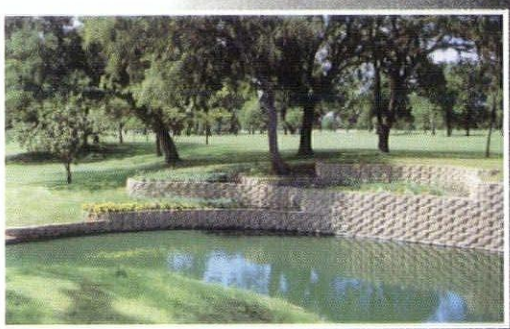

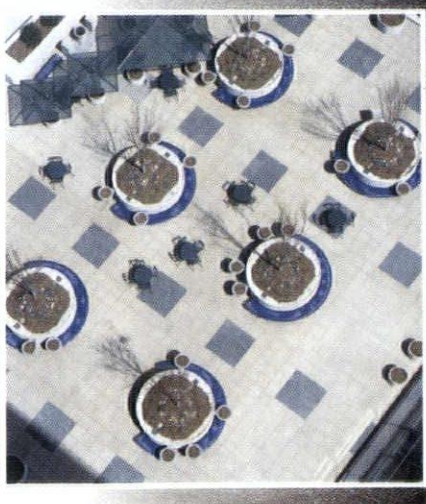

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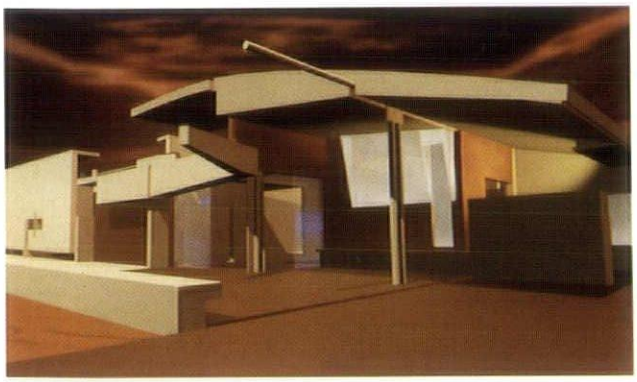


Head Start Facility

East Windsor, New Jersey

Eduardo Castineira & Axioma_3 Architects

Inspired by a farming metaphor about healthy soil yielding healthy crops, this thoughtful design cares well for the rural, low-income children and parents it serves. Five classrooms and a community room, all with views to a playground and hammock beyond, make up half of the total 10,836 sf. Curvilinear roof gardens extend each classroom for outdoor learning experiences.

JURY: *...a very convincing and rational layout...a sophisticated building. Scale is nicely handled with the children in mind. A fine example of architecture which can inform and civilize people and influence societies.*

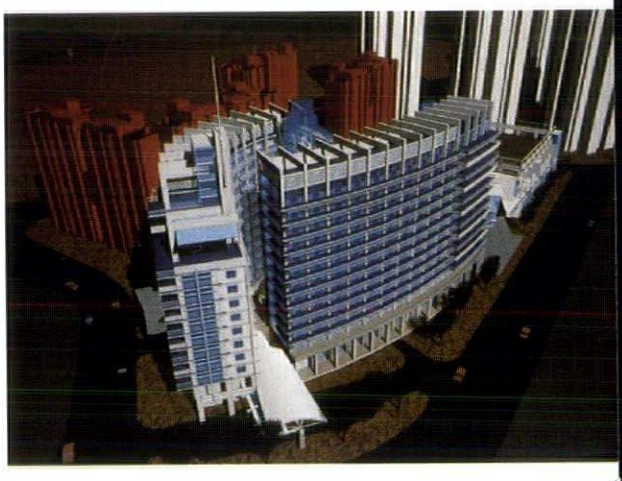
Hotel and Convention Center, Chipichape

Calí, Colombia

VOA Associates, Incorporated

This design responds both to its immediate urban situation and to the region's natural environment. Exterior layering communicates the order of buildings in the complex. Set between commercial and residential districts, its distinctive massing is carefully articulated with public arcades, plazas, and pedestrian bridges on the one hand, and a smaller scaled, passive garden face on the other. Guests in the hotel's two curvilinear towers look down on gardens and flowing water and out to spectacular panoramic views.

JURY: *...interesting and well developed...the convention center is a strong design element...a tasteful and well-conceived site plan. Its location and relationship to other types of development make it very attractive. The glazing of windows is very sexy. The exterior atrium is an excellent feature.*



Clematis House and Garden

Fort Lauderdale, Florida

Joanna Lombard, AIA, in association with Denis Hector

This plan created for a 50' x 150' lot recalls Fort Lauderdale's wooden "pioneer" houses—one-room deep and lined with verandas for passive cooling. (Modern-day porch columns house protective storm shutters.) Garden elements of various colors and scents help produce an old-Florida feel. Clerestory windows draw light into the central living room. Interior colors transmute with varying light and weather conditions.

JURY: *...well thought out... It has a nice environmental, inside-outside feel to it. It is an important treatment of climate conducive to these kinds of spaces and indicates it is not closed up all the time.*

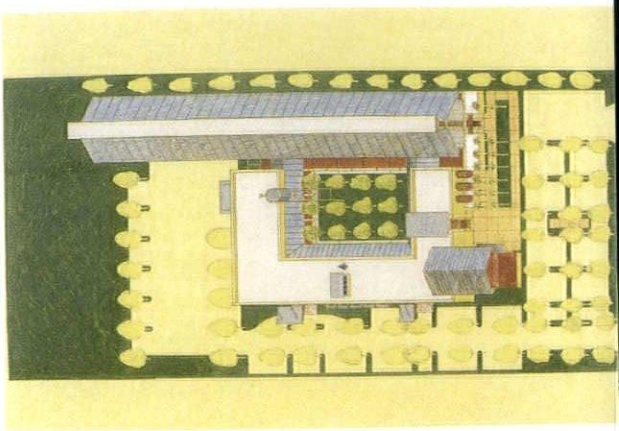
South Dade Animal Shelter

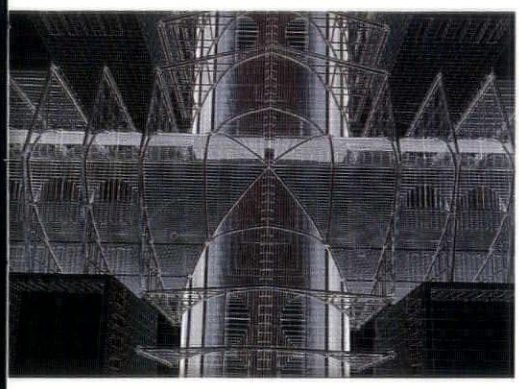
Miami, Florida

Thomas A. Spain, AIA & Rolando Llanes

Satisfying the complex program requirements here led to a happy mixture of materials, components, and open and closed forms in a surprisingly noninstitutional design. A courtyard provides a natural escape from the industrial context and unifies numerous disparate but related functions. The barnlike kennel and some circulation areas use roll-down doors and operable windows for natural ventilation. Public areas have commercial appeal.

JURY: *...a humble use of variety and contextual architecture. The drawings are wonderful...a humble budget turned into something beautiful and very sensitive. It has street appeal. The description of the environmental concerns and plan make this a delightful composition of several different forms.*





Epiphany Church

Miami, Florida

Spillis Candela & Partners, Inc.

Steel, glass, and concrete form the basis of a thoroughly contemporary architectural vocabulary used here to deliver a church in the Gothic tradition. Its cruciform floor plan elegantly incorporates 23,000 sf, with space for 2,000 worshipers. Crossing towers conceal mechanical functions. Dominant light accents both its Gothic legacy and its tropical location.

JURY: *...a great space...one of the few contemporary sacred spaces that can create a hush when someone walks into it...a contemporary, clean version getting at the essence of Gothic church design...truly a modern building.*

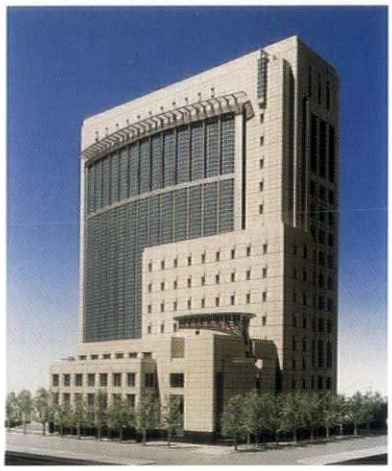
U.S. Courthouse and Federal Building

Sacramento, California

NLA/HLM Joint Venture

Designed for a 2.5 acre urban site, this 741,000 sf facility achieved a high efficiency rating through creative stacking of courtrooms. Siting of the tower on an east-west axis minimizes solar loading. The interplay of scales contributes to efficiency while helping to create a strong dialogue with existing structures and a gateway to the proposed Southern Pacific Railyard redevelopment project.

JURY: *... a good progression which starts at the entrance, works through the (very handsome) lobby space with a system of vertical foyers.... These blocks of buildings, where the facade is broken up internally, continue the curved aspects of the design. It is so light...nice use of materials...massing is very good to the proportions and helps avoid a chunky look....*



Project Divesa 127

Santafé de Bogota, DC Colombia

VOA Associates, Incorporated

Designed for a strategic corner location, this urban entertainment center serves a large residential area. It is conceived as a "layer cake." On the two top levels is a cineplex, in the middle are two stories of themed restaurants and entertainment, and at the base are two floors of festive retailing and fast food. Parking is stacked in three below-ground levels.

JURY: *...a positive use of technology in our time...a positive manifestation of the use of cinema and its relation to urban vitality and entertainment arena...shows a fashionable use of a monument type concept. A commendable effort with the massing of the design elements...an example of form follows function.*

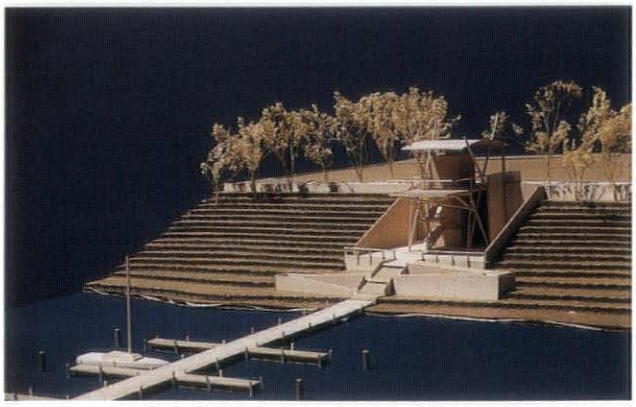
The Ships Chandler Walkover and Docks

Destin, Florida

dag architects

Intended to provide access to a new dock facility from a 30-foot high bluff, the structure creates both a place to pause and contemplate the view and journey ahead and a vertical beacon to guide sailors' return. Solid concrete retains the land while a teak deck supported by a welded aluminum tensile structure recalls the materials of deep-sea fishing vessels.

JURY: *...The design utilizes aggressive earth work to replicate a boat analogy. The vertical aspects are kept within the wall. This fall from mainland terrain to water's edge is pretty traditional in that area. The elements get thinner as the platform becomes uncovered—It all works well together. There is creative interpretation of handicap ramps...*



Rowe Architects, Incorporated

Tampa

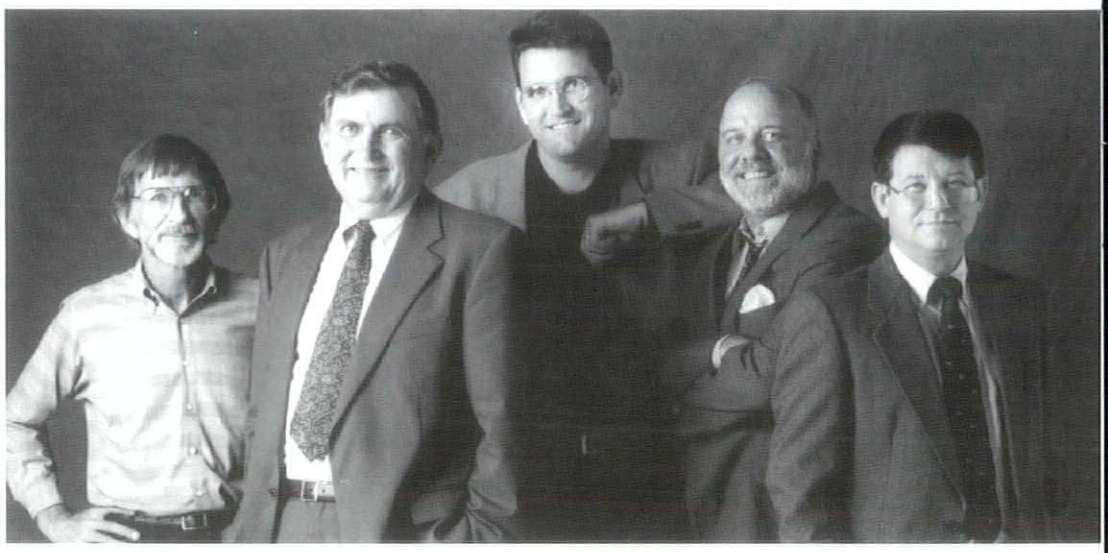
You could say that Rowe Architects' present organization is a fortuitous result of experience and experimentation. Open offices, a generous team approach, and a friendly, interactive atmosphere characterize the work environment. Music energizes or soothes, and everyone gets to practice what he or she loves best: architecture.

Jury: They want to be a small firm and keep a hands-on, day-in-and-day-out contact with the work.

The firm name, selected in 1993, recognizes founder H. Dean Rowe, FAIA, who has been the guiding force since he opened his practice in 1964. In the intervening years, Dean and current principals, Thomas Hammer, Rick Rowe, Rick Rados, and Larry Wilder, have cultivated their talents through a number of affiliations and in various firm configurations. The current twenty-member firm includes nine architects and six intern architects, all gifted designers who share an enthusiasm for sustaining the firm's tradition of excellence in design, community service, dedication to advancing their profession, and softball—they compete regularly in Tampa's architectural league.

Jury: They produced good architecture for a long time and also excelled in design, community service, education, and service to the profession. This is a great firm.

Besides garnering more than one hundred design honors (national, state, and local), the firm and its principals have amassed a significant body of professional service—the list is long—as Florida AIA officers, board members, and jurors; strengthening board requirements for architectural registration; enhancing the state's Internship Development Program for young architects; and helping launch the University of South Florida (USF) School of Architecture. Rowe Architects also has served as an "incubator" for a very long list of prominent and respected architects whose achievements comprise one of the firm's proudest accomplishments.



Left to right: Rick Rados, AIA; Dean Rowe, FAIA; Rick Rowe, AIA; Larry Wilder, AIA; Thomas A. Hammer, AIA.

Jury: Rowe has made an effort to fit in with and build for the Florida climate. They show experience in everything—commercial, governmental, and corporate buildings—and it's all fresh stuff: It's high design.

Since Dean Rowe's first honor award in 1964 for the Federal Office Building, Tampa (designed while he was an associate with another firm), design recognition has come just about annually. The firm continues to win accolades for schools, residences, commercial buildings, and restorations. Tampa's Museum of Science and Industry gained international notice in the early eighties for innovations in both design and energy conservation, and more recently the corporate headquarters for Nutmeg Industries, a sports apparel manufacturer, earned attention for its unusual and playful style. Concepts from the Sarasota School of Architecture that adapted elements of the International Style to the tropical Florida environment frequently mark the firm's applications of light and shadow, modular plans, and site-appropriate materials.

Jury: As far as professional ethics, they are top notch. They take the profession seriously and have great working relationships with employees and clients. They're out there participating in the community...they are strong, real strong.

Dean Rowe, FAIA, a proud architecture graduate of the University of Nebraska, came to Tampa in the early 1960s, attracted by the Sarasota School. As Senior Principal and firm President he has led the firm in distinguishing itself in design as well as in energy conservation and historic preservation. His leadership role has extended to urban planning for fast-growing Tampa and helping start up the USF School of Architecture. A Porsche enthusiast and art collector, Rowe completed two terms on the State Board of Architecture and stints as AIA Florida's President and Executive Committee member, and helped initiate the Sarasota Design Conference. In 1985 he was elected to the College of Fellows, and in 1993 he received AIA Florida's Gold Medal Award.

Thomas A. Hammer, AIA, with the firm since 1977, is a University of Florida (UF) architecture graduate with a passion for historic restoration and expertise in business administration (MBA from USF). His design and management experience encompasses the full range of the firm's project history, including working on 17 schools and 27 First Florida branch banks as well on restorations of the Polk County Courthouse, Tampa's Plant Hall, and the ongoing restoration/renovation of UF's

Library East. He served nine years as a juror on the site and building design section of the national architectural registration exam and is a newly appointed AIA Florida Trustee. His community service is dedicated to the Boy Scouts of America.

Rick Rowe, AIA, can attest to the quality of his father's, early mentorship in fostering his love for the profession. After studying architecture at UF, he worked in Houston for Paul Kennon, took an advanced degree at Yale School of Architecture (studying under Frank Gehry, among others), and worked in the offices of Kevin Roche John Dinkeloo and Associates before rejoining the firm in 1987. Rick Rowe's design work on projects such as the State Regional Service Center in Fort Meyers and Nutmeg Industries has earned him national recognition as an outstanding young architect.

Rick Rados, AIA, came to the firm in 1991 with more than 25 years experience as principal in his own practice. Educational architecture—from college and university campus buildings to elementary schools—is a specialty, and he has won numerous awards for projects as diverse as the USF-St. Petersburg Campus, South Fork High, and Largo City Hall. He enjoys teaching and serves on occasion as a visiting lecturer and critic at USF and at his alma mater, UF College of Architecture, which recently honored him with its Distinguished Architecture Alumnus Award.

Larry Wilder, AIA, came to Rowe Architects in 1995 as Managing Principal, bringing a wealth of leadership experience in project management to the firm (whose admitted strength has been architecture, not business). He has made his mark in his profession through numerous successful projects, and in his community through extensive volunteering on civic, educational, and art-related boards and activities. His professional service extends not only to jurying student work at UF, where he received both undergraduate and graduate degrees, but to teaching at and serving as foundation president for Hillsborough Community College, where he began his college studies, and serving as a juror at USF's new School of Architecture.

Jury: They grapple with some of the concepts that came out of the Sarasota School: they deal with climate in the modern language of today; their work is amazingly consistent over 20-30 years.

USF - Campus Recreation Facility
Architects: Hellmuth, Obata, & Kassabaum, Inc.

GEORGE COTT
Architectural/Interior Design Photography

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Flight of Imagination

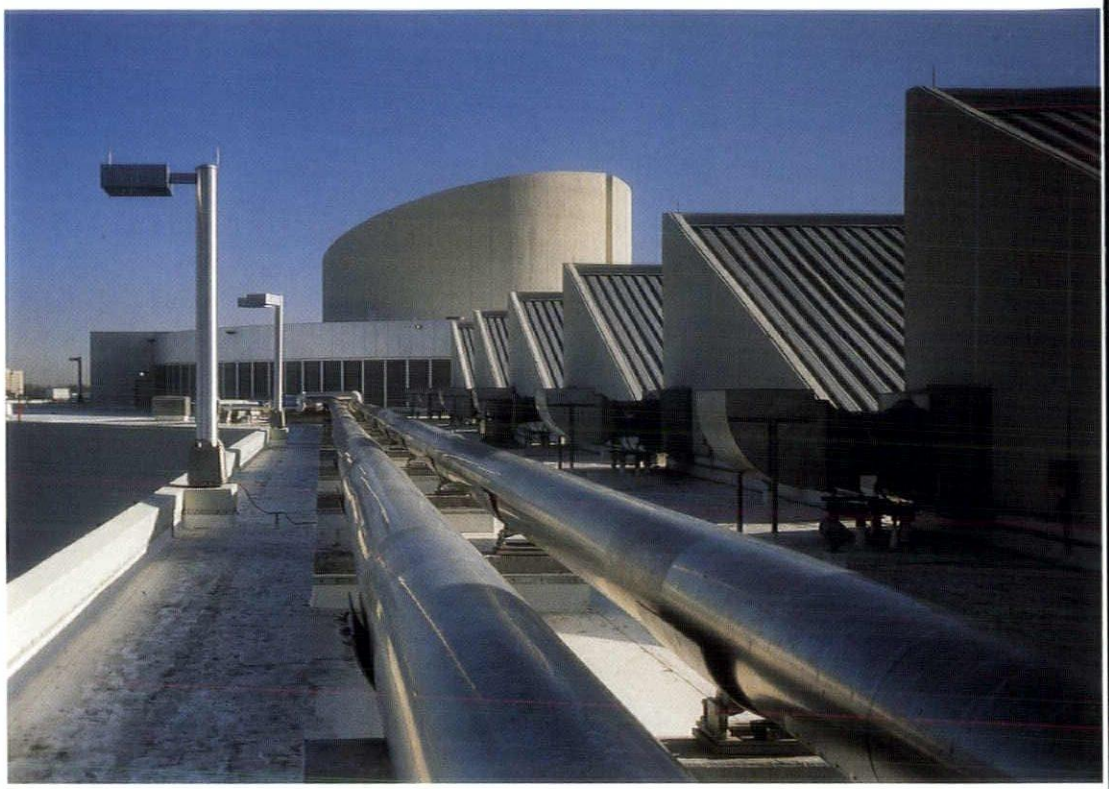
Miami International Airport, Concourse A
Miami, Florida
Spillis Candela & Partners, Inc.

The dramatic design for Miami International Airport's Concourse A combines art and efficiency. The three-story, 500-foot-long structure, totalling 350,000 sf, is the airport's first new terminal since 1976. Passengers move through a two-story skylit departure and arrival level toward a 100-foot-high atrium of skylights, brushed steel, and mirrored glass that houses cafes, bars, duty-free shops, lounges, and restrooms. Jurors called the unexpected coolness of colors and episodic forms "playful" and "inviting."

Several unique environments intrigue airport users. Artist Michele Oka Donner's "Walk on the Beach" features 2,000 bronze sea-life specimens embedded in a black terrazzo walkway. The Harmonic Runway, a multimedia experience created by artist/composer Christopher Janney, moves passengers between Concourse A and the rest of the airport. A pastel wave of 132 10-foot high glass panels suspended over reflective silver tiles magically filters the natural light.

Design of interior concessions was integral to the original plan. Their airport setting is maximized through what the jurors called "the celebration of airplane forms found in the graphics and ceiling materials."

Work is already underway by architects Spillis Candela & Partners for an equally impressive and spectacular Phase 2.



"The scale of the exterior doesn't overwhelm... there's an accessibility that is appealing..." (Jury)
Photograph: John Gillan

Atrium of skylights, brushed steel, and mirrored glass.
Photograph: Hedrich Blessing

JURY: *"The scale of the exterior doesn't overwhelm the viewer and there's an accessibility that is appealing... colors are contemporary... I can imagine the force to spend more time here than I really need to.... I would not have the level of anxiety normally felt in an airport."*

Architect:
Spillis Candela & Partners, Inc.

Principal in charge:
Guillermo Carreras, AIA

Landscape Architect:
Spillis Candela & Partners, Inc.

Consulting Engineers:
Spillis Candela & Partners, Inc.

General Contractor:
Centex Rooney Construction Co., Balfour Beatty, Inc.

Owner:
Dade County Aviation Department

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Singular Profile for a Modern Fortress

National Hurricane Center
Florida International University
Miami, Florida
Gould Evans Associates

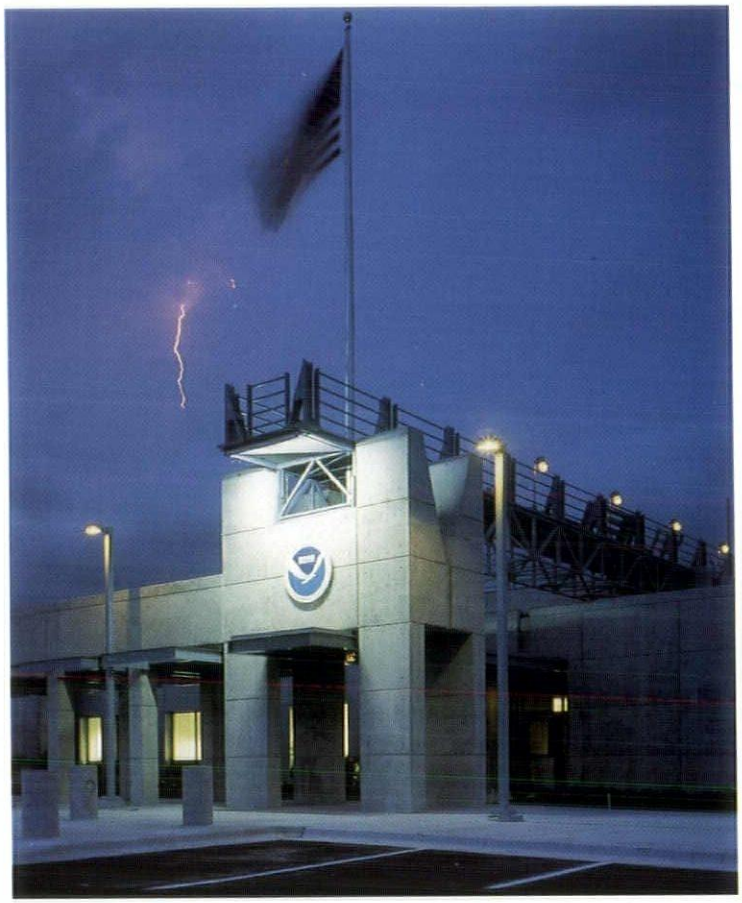
"Foolproof" is how the retiring director of the National Hurricane Center characterized this building, with its 10-inch concrete shell reinforced with two layers of steel rods. "The lessons of Hurricane Andrew were not wasted on us," he said.

Planning for the new fortress-like facility was begun in 1990, before that hurricane caused billions in damages and temporarily crippled operations at the old Center. To permit uninterrupted forecasting during future storms, every detail was designed to withstand 130-mph winds without damage. The initial high cost of materials and systems is offset by virtually no maintenance expenses for the building.

Two massive elongated blocks of site-cast concrete house the central operation rooms and support equipment. On the north and south facades, metal panels over the concrete and aluminum jalouse-shuttered windows conceptually represent the "skin" and offer human scale at the entrances.

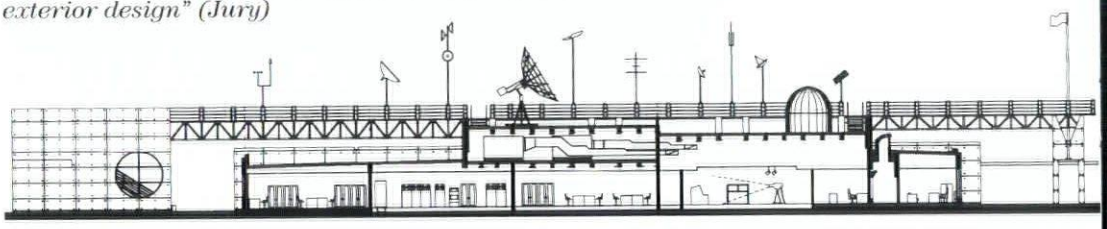
A five-foot elevation meant to raise the building above the storm surge plain also helps create a prominent image for this internationally known model facility. A central spine links the internal operations core with the exterior towers and equipment. This equipment, mounted to reinforced galvanized steel on the catwalk structure along the spine, is laid out handsomely and to prevent interference among the communication devices, some of which move continuously while tracking satellites.

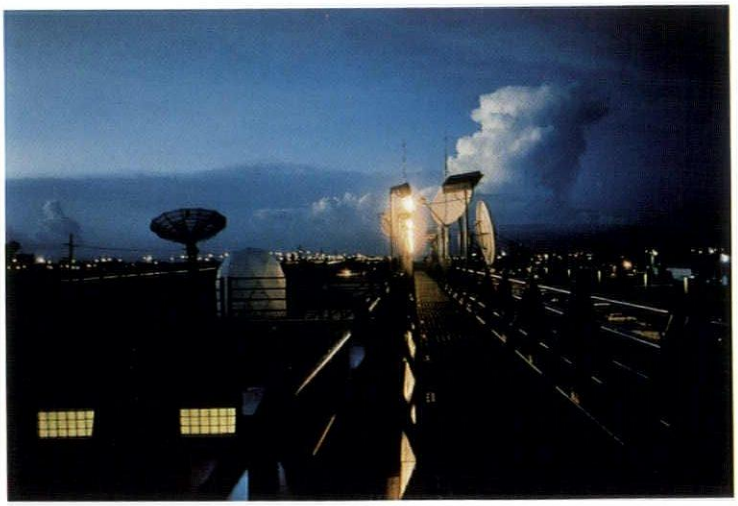
Photographs: Sinclair-Reinsch



"...the feel of solidity...and still there's a grace about the exterior design" (Jury)

JURY: *I like the exterior... and the integration of the roof technology into the design of the building—it gives the feel of solidity... there's a grace about the exterior design. The choice of materials works with the program...breaking down the scale of the concrete to the proportion of metal... The catwalk...unifies the entire project and is a very powerful element.*





"The catwalk on the roof unifies the entire project" (Jury)

Architect:
Gould Evans Associates

Principal in charge:
Robert E. Gould, AIA

Landscape Architect:
Gould Evans Associates

Consulting Engineers:
Fluor Daniel, Inc.

General Contractor:
Hewett-Kerr Construction

Hurricane Design Consultant:
Herbert S. Saffir

Owner:
National Oceanic & Atmospheric Administration, National Weather Service

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– John Ruskin, 1874

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Practicing What They Preach

Florida Solar Energy Center
Cocoa, Florida
Architects Design Group, Inc.

Arguably "the world's most efficient building," FSEC sets the standard. Thanks in part to a computerized energy monitoring system, the facility uses less than one-third the energy of a comparable new conventional Florida office building. The design challenge was threefold: to visually identify FSEC as a state-of-the-art energy conservation research center, to incorporate energy conservation technologies, and to satisfy budget and program requirements of a State University System research facility.

Architects Design Group, Inc. worked closely with FSEC researchers to distinguish the facility from its brown brick community college context using colors (primary), forms (functional), and materials (energy efficient). Active energy systems such as sunshades and HVAC equipment are exposed and highlighted.

Strategies to conserve energy include: north/south orientation, south shaded glass to minimize heat gain, minimal windows on east/west exposures, zoned HVAC, and a "radiant skin," consisting of a heavily insulated building envelope with a radiant barrier and ventilating air space between skin and envelope. Superwindows, utilizing high-efficiency glazing, block heat-producing infrared rays and let in 70 percent of visible light. Daylighting strategies include north-facing roof monitors integrated with constant dimming high-efficiency luminaries.

Distinguishes itself from its brown brick surroundings. Architectural elements such as stairs, sunshades, and closure details are made vibrant. Photograph: Kevin Haas

Architect:
Architects Design Group, Inc.

Principal in charge:
I.S.K. Reeves V, AIA

Project Architect:
Kevin Ratigan, AIA

Design Team:
Eugenia V. Ellis, Steven Langston, AIA, Rick Grey, Ian Reeves

Landscape Architect:
Herbert-Halback, Inc.

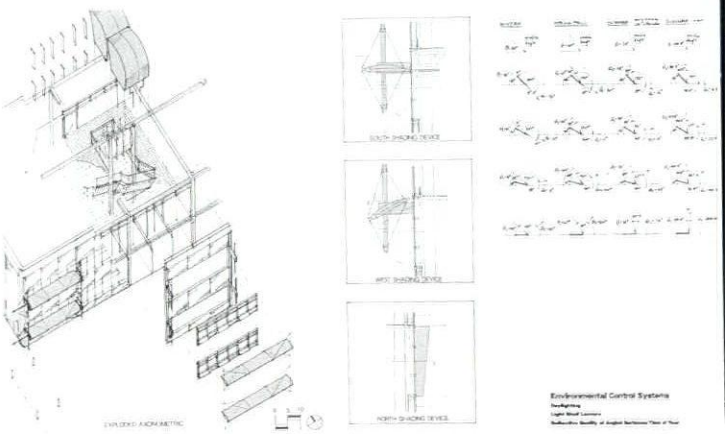
Consulting Engineers:
Paul J. Ford and Company, Commonwealth Engineering Association, Ralph Hahn and Associates, Inc.

Contractor:
H.J. High Construction

Interior Design:
Architectural Interiors, Inc., Susan La Torre

Owner:
Florida Board of Regents

JURY: *The section is great... use of energy in the sections... verticality and the opening up of the slabs into the vertical center and then finally its resolution on the roof... very elegant. Opening up to the roof really works well; it shows gravity air flow. I love the boldness of the color... a simple and direct building... episodic, neat plan, picturesque.*



Winning Home for Motor Sports

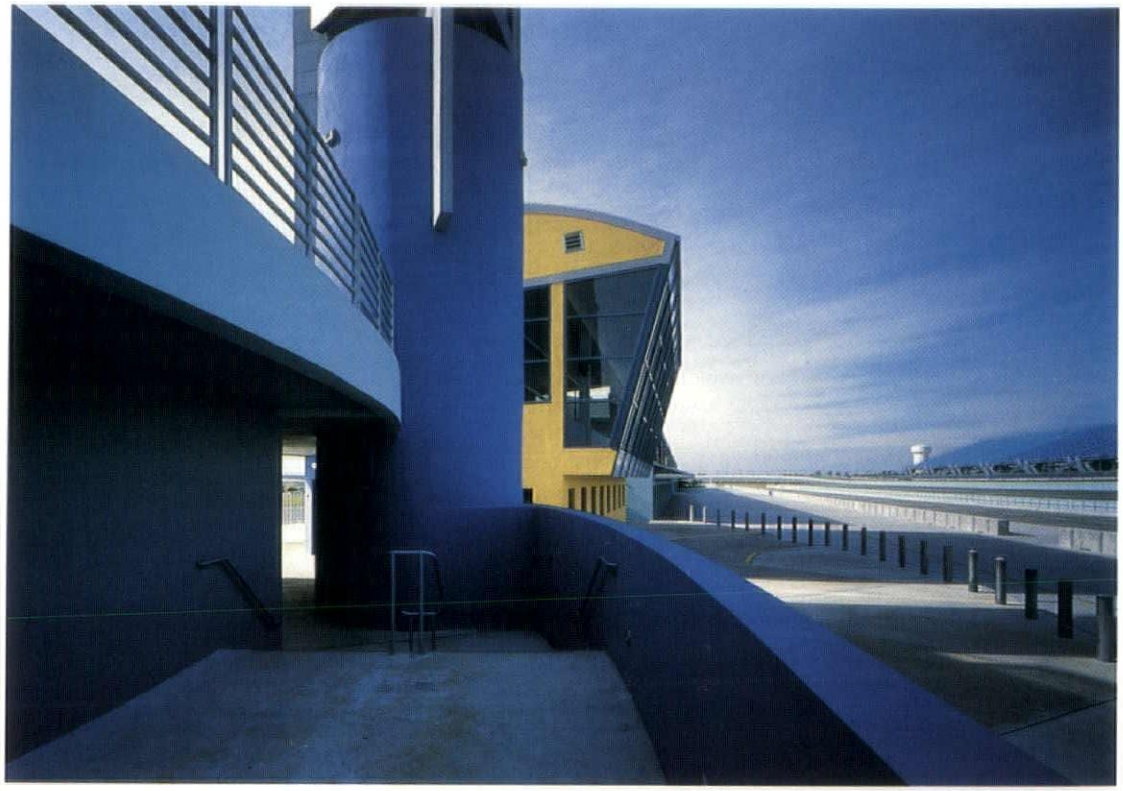
Homestead Motorsports Complex
Homestead, Florida
Bermello, Ajamil & Partners

Owners of this exceptional racing facility are expecting to see some of its unique design features duplicated. South Florida's lone motor speedway not only embodies comfort and safety for fans and track professionals but, says jurors, is "pleasing to the eye."

Besides the main building that contains the race control tower and grandstands, the complex includes a state-of-the-art paddock/garage and more than five miles of paved roads and infrastructure. Extensive wetlands mitigation was undertaken during permitting for the 380,000 sf of new construction. The paddock accommodates up to 120 spaces in various configurations to satisfy the professional sanctioning bodies of NASCAR, Indy Car, SCCA, Motorcycle, and Formula I racing.

Comfortable grandstands offer most fans an unimpeded view of the entire track and the winner's circle. Hospitality suites allow VIPs to view pre-race and between-lap maintenance and repair work.

Careful details accent and visually unite the various well-proportioned masonry and concrete block components of the compound. One juror noted "the surprise of turning a corner and finding shapes that are unexpected of this type of facility."



"The massing of all of the different buildings still allows for the eye to break them up visually into individual pieces." (Jury) Photograph: John Gillan

JURY: *The raceway is such a surprise! They took a very large scale and began to break that down into individual building units. I love this continuing quality...the handrail became the detail that carries through continuously and breaks up the line rather than a heavy handed element of massing.*

Architect:
Bermello, Ajamil & Partners

Principal in charge:
Willy A. Bermello, AIA

Landscape Architect:
Nancy L. Siemon, RLA

Consulting Engineers:
Riva, Klein & Timmons, Hufsey-Nicolaides-Garcia-Suarez

General Contractors:
BCA General Contractor and Gilbert Southern Corporation

Interior Designers:
Marlene Liriano, ASID

Owner:
City of Homestead

Bright Spot on Campus

Miami-Dade Community College, Homestead Campus Homestead, Florida Rodriguez and Quiroga Architects Chartered

It is usual to require that new academic buildings blend seamlessly with the character of existing facilities. Not so here. Deviation from the "gray" of other college structures was requested for the Homestead campus, the youngest of the five M-DCC campuses. As a result, what jurors called the "aggressive use of colors" and "industrial aesthetic that leaves a memorable image," became signature features.

The six-acre site was small for the program envisioned:

"This environment makes a student think that there's something bigger in the world than them—something to aspire to." (Jury)

Architect:
Rodriguez and Quiroga Architects Chartered

Principal in charge:
Raul L. Rodriguez, AIA

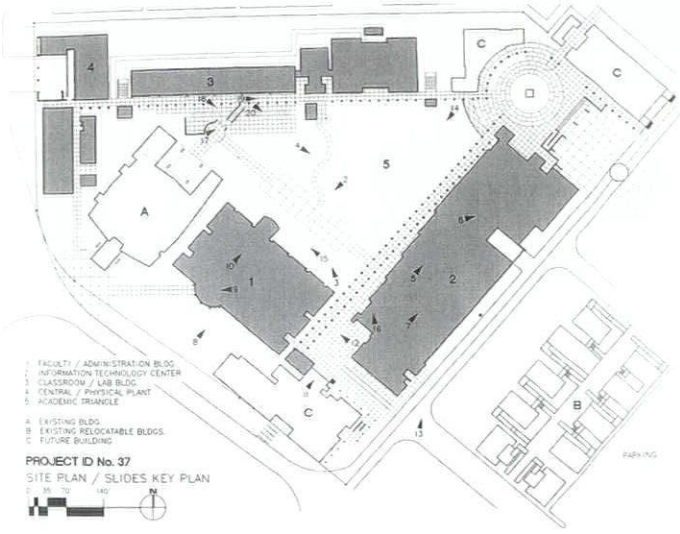
Project Architect:
Ivan Bibas

Project Team:
Antonio Quiroga, AIA, Cesar Becerra, R.A., Miguel Perez, Luisa Murai, AIA, Hector Valverde, R.A., Tony Pardo-Perez, Olga R. Campos-Aguila, R.A., Emma Cavalier, Stephen C. Perry

Consulting Engineers:
Maurice Gray Associates, Inc., Post, Buckley, Schuh & Jernigan, Inc., Wolfberg Alvarez and Partners

General Contractor:
TGSV Construction, Inc.

Owner:
Board of Trustees of Miami-Dade Community College

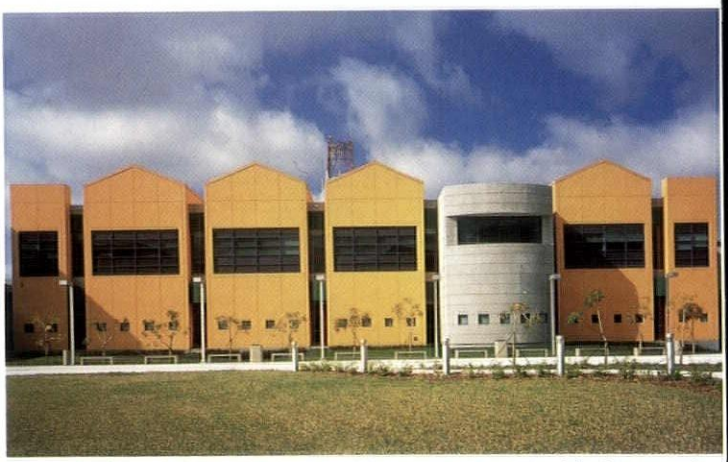


JURY: *This building has an ability not to present itself as an institution. Look at the corrugated exterior, especially quite tough, with an internal, rhythmical vocabulary. What's amazing is it's one building... interesting how they broke down the scale. Very comfortable.*

faculty and administrative offices, a library and computer lab, sixteen classrooms, five science labs, and a physical plant. Rodriguez and Quiroga Architects' final plan separated the functions into four communicating building pavilions. These elements define an open academic triangle, and are linked by covered arcades. A silicone elastomeric coating system in primary and complementary colors gives a festive character to the precast concrete and stucco exterior.

Central to the building program is the three-story Information Technology Center (ITC), housing the campus library on the first level and the ITC/Main Computer Room (with 120 networked computers) and related computer labs on the upper levels. A central staircase enclosed in glass and lit by clerestory windows leads users to the various learning opportunities throughout.

Photographs: Steven Brooke Studios



"...an industrial aesthetic that leaves a memorable image..." (Jury)

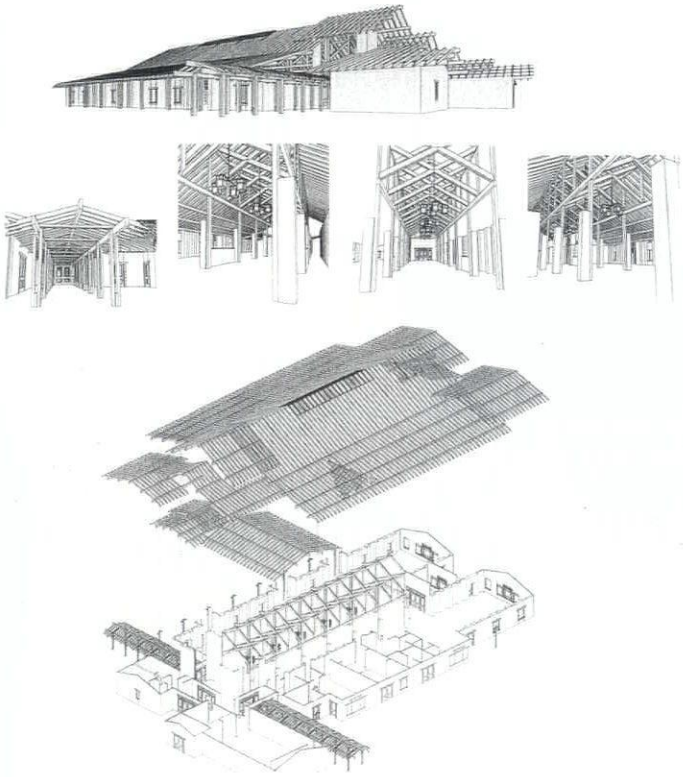
Interpreting Indigenous Styles

W.T. Bland Library
Mount Dora, Florida
Morris☆Architects

The architectural success of a building can not always be measured in tangible terms. However, at the new W.T. Bland Library, a 40-60 percent increase in patron use has been attributed directly to the facility's extraordinary appeal.

Skylit cathedral ceilings and large windows dominate this wood Arts-and-Crafts style building. Its meticulously documented design adds a modern chapter to the indigenous architecture of this historic city of 7,000. The 15,000 sf axial structure features extended eaves, projected gables, exposed frames, broad roofs, horizontal cladding, broad trimmed windows and doors, and exposed connections. At the heart of the library is a two-story reading room whose skylight runs its entire length. Windows allow views to the landscape from all primary and secondary areas.

"There's a lot of delicate detailing of eaves—beautiful, tasteful..." (Jury) Photograph: Raymond Martinot, Martinot Photo Studio, Inc.



"presented exquisitely—the axonometric drawings, the details...shows a remarkably intelligent use of computer..." (Jury) Photograph: Colonial Photo & Hobby

Sited among mature trees and oriented to minimize effects of solar heat gain, the narrow faces of the long building look south and north, thus maximizing shade on the east and west facades. Porches, canopies, and eaves extend into the surrounding landscape while shielding the building from the direct afternoon sun. Light fixtures, trim details, and colors join to reinforce the Arts-and-Crafts image.

Architect:
Morris☆Architects

Principal in charge:
Gerald Koi, AIA

Design Principal:
Walter E. Geiger, AIA

Design Team:
Mike Frohnappel, AIA, Steve Hancock, Jim Pope, AIA, Thuan Dinh, Joe Davis, Kevin Stubbs, Chris White

Landscape Architect:
Dale & Company

Consulting Engineers:
Burton Braswell Middlebrooks Associates, Inc.; Farner, Barley & Associates, Inc.; A.K. Scruggs & Associates, Inc.

General Contractor:
D.B. O'Keef Construction, Inc.

Owner:
City of Mount Dora

JURY: *...very intelligent statement of design goals... a lot of delicate detailing of eaves—beautiful, tasteful, a certain Japanese laid-back quality...the way the light is filtered into the reading spaces is wonderfully conducive to usage. I like the way it looks on its site. I love the interior... it's very much about building. I really appreciate its development...*

Historic Beacon for Modern Mariners

St. Augustine Lighthouse, Restoration
St. Augustine, Florida
Kenneth Smith Architects, Inc.

A national treasure, this lighthouse has guided ships along the Florida coast and served as a community focal point since 1874. In 1990, the nonprofit Junior Service League of St. Augustine secured a 30-year lease from the Coast Guard to allow public access to the lighthouse in return for restoration of the facility.

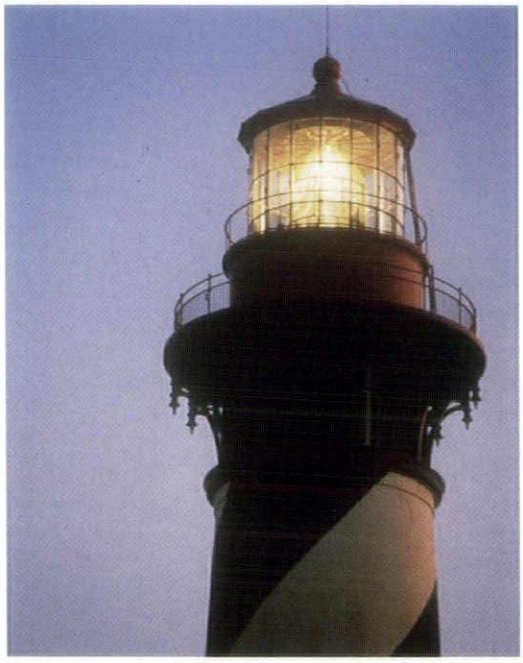
Architect Kenneth Smith completed the project in three phases as construction funding permitted. All historic building fabric was restored in accordance with the Secretary of the Interior's Standards for Historic Preservation.

To accommodate public visitation of the tower, Phase 1 work included safety improvements such as the installation of new stair brackets and additional handrails. The oil storage house windows and shutters were replicated and installed based on original drawings. Window openings had been infilled with concrete block when the early windows deteriorated beyond repair.

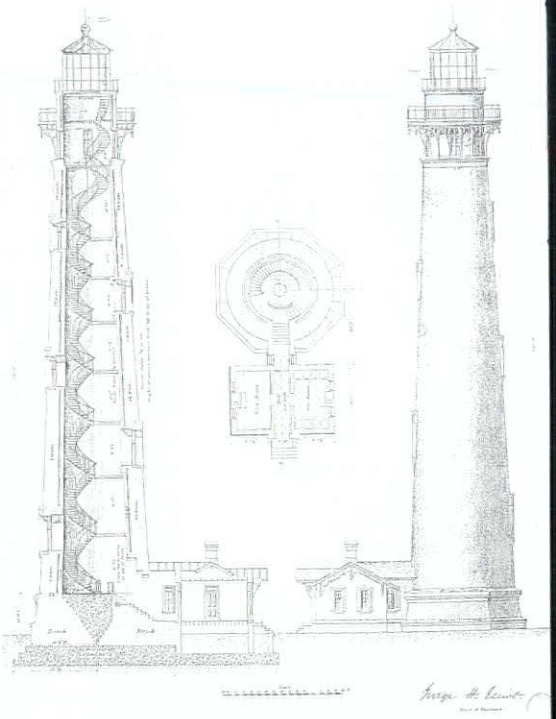
Phase 2 work included restoration of the lantern room and dome. Bullet-resistant glass was installed in the lantern room windows, and the antique lens was restored.

Original metal gallery rails and deck plates were repaired during the last phase. A new, historically accurate cast iron main gallery cornice replaced a temporary upturned steel rail installed by the Coast Guard (the original cornice was missing). Masonry surfaces were repointed, and all paint was carefully removed and surfaces restored and repainted to documented turn-of-the-century colors. Electrical service was relocated underground from the side of the oil house building.

Photographer: Denis Duckett, Sky Shots Aerial Photography



"...care was taken with every detail—the doors, the handrails..." (Jury)



JURY: *... a seriously high level of preservation ethic... restored wonderfully, with perfect restraint... Photographs show that care was taken with every detail... a very powerful image that represents a relationship of Florida to the sea and the sea to mariners.*

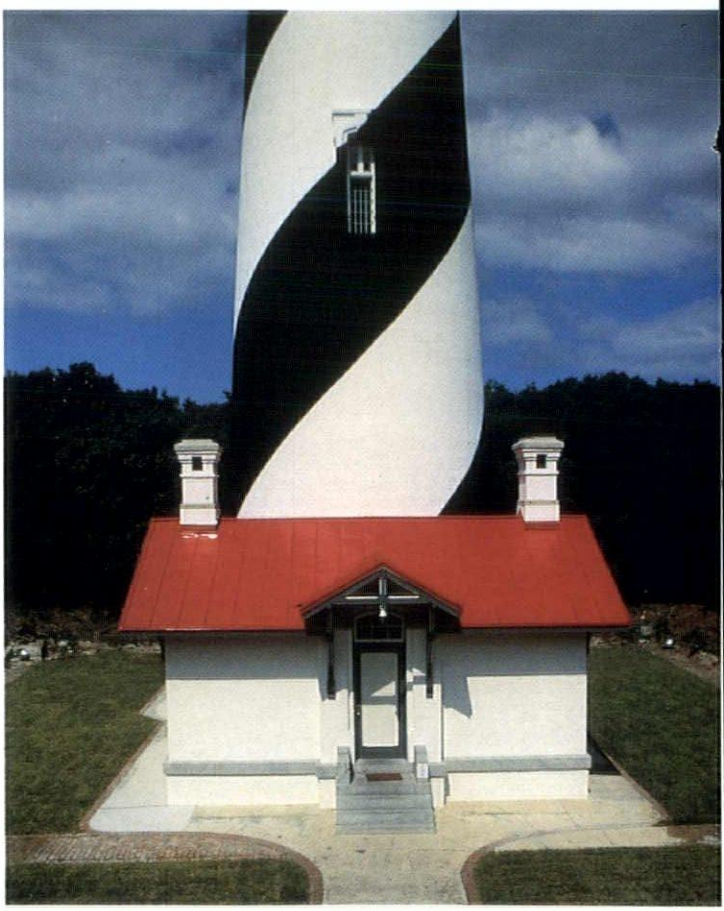
Architect:
Kenneth Smith Architects, Inc.

Principal in charge:
Kenneth Smith, AIA

Structural Engineer:
Structural Engineers Group, Inc.

General Contractor:
E.C. Kenyon Construction Company (final phase)

Owner:
Junior Service League of St. Augustine, Cullen Chambers, Lighthouse Museum Director and Restoration Coordinator



"Even the little building at its base, apparently the visitor's center, makes a lot of sense." (Jury)

Quintessential Florida Vernacular

Seitz Residence
Miami, Florida
Suzanne Martinson

This "brilliant house," said jurors, "was based on a classical understanding of vernacular architecture." For their one-acre lot and casual lifestyle, the client requested—and got— "a modernized version of an old Florida bungalow," with wood floors, natural light, large overhangs, great ventilation, and lots of hidden storage. Living spaces total 4,800 sf.

Clean, simple lines dominate the one-story portion of the structure. Modernist interior space relationships are both striking and comfortable. Exposed structural elements, wood ceiling and flooring, and cabinetry define the independent but connected main spaces—kitchen, dining, family, and living rooms. Operable windows in a central cupola vent hot air, reducing cooling costs. A screened porch provides comfortable outdoor living and views of the native-species garden.

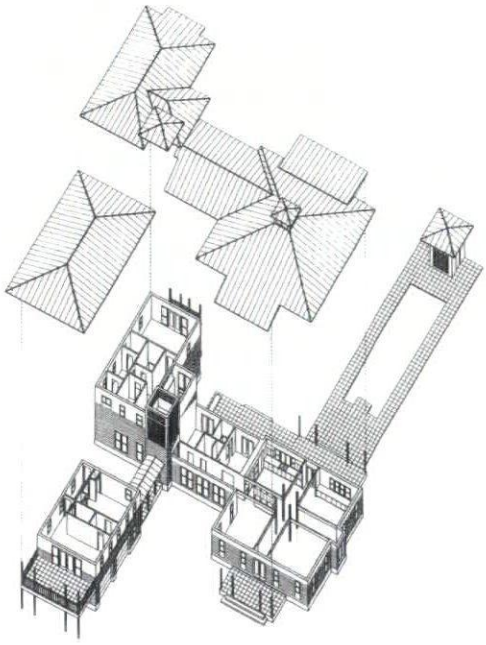
The larger two-story structure contains family bedrooms in the west wing and a guest room, porch, and garage in the east wing. In between, in a tower office, louvered windows vent hot air. A connector spine houses utility areas and offers views to the east garden.

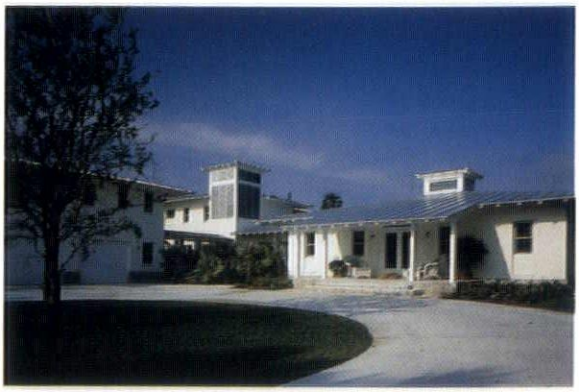
Architect Suzanne Martinson's "sensitivity to new production materials" throughout resulted in what the jurors called "well-defined exterior detailing," balanced with the "interior, unbroken, unadorned floor plane." The "thinness" of the pitched metal roof, its appearance of hovering "is not a simple detail to have achieved," noted the jurors.

Photographs: Steven Brooke Studios

"...a brilliant house, with contemporary materials, done tastefully in the interior." (Jury)

JURY: *It is consistent in carrying inside to outside. The elevation of the roof is wonderful. The way in which the space problems are solved is extremely appealing. This is the quintessential Florida house.*





"...consistent in carrying inside to outside... support-span expressed in a clear way..." (Jury)

Architect:
Suzanne Martinson

Principal in charge:
Suzanne Martinson, AIA

Landscape Architect:
Suzanne Martinson, AIA

Consulting Engineer:
Davis Engineers

General Contractor:
Robert Milne

Owner:
Charles and Margery Seitz

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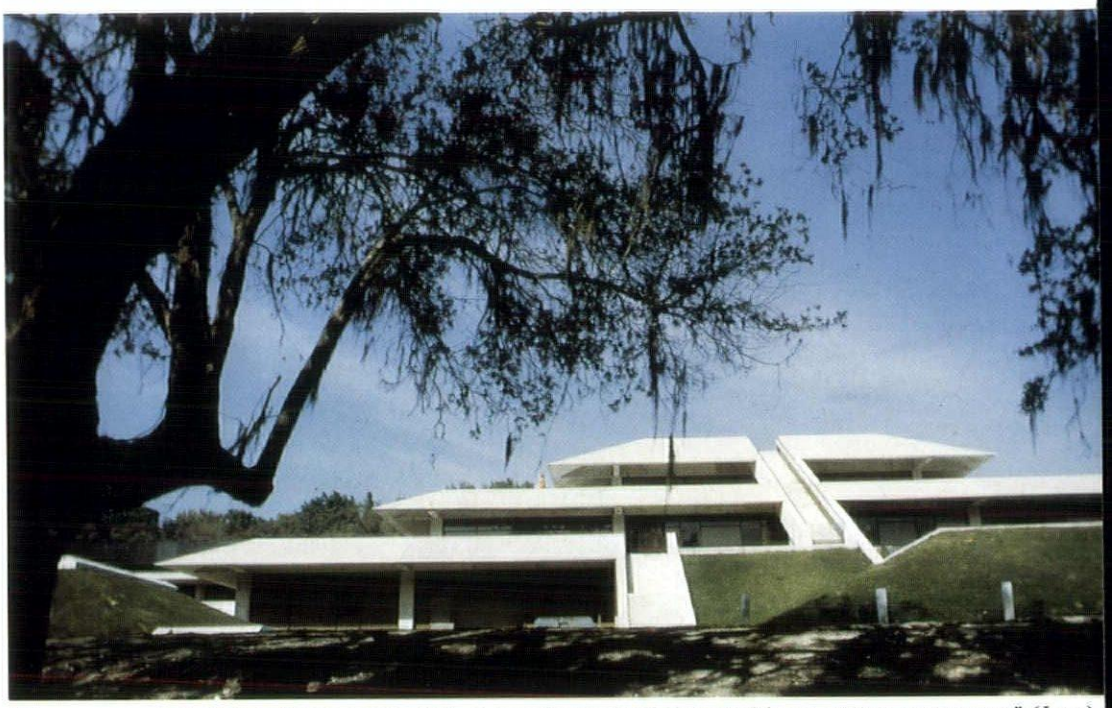


"For a concrete building it has worn well...a handsome building making a strong statement." (Jury)
Photograph: Alex Georges

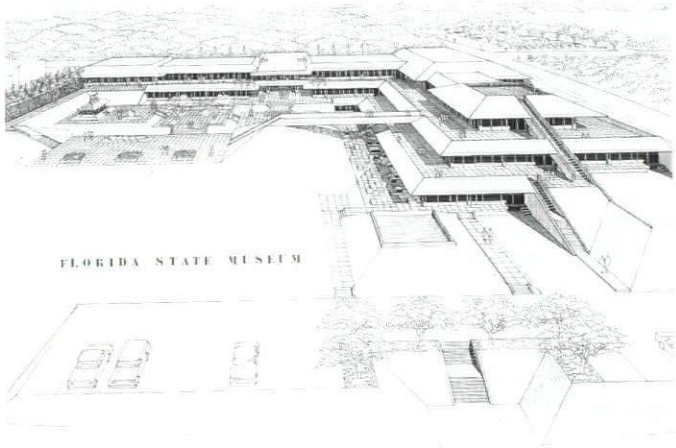
Florida Museum of Natural History Gainesville, Florida William Morgan, FAIA

25 Years

The plan was to build an exhibition and research facility for the University of Florida's PreColumbian collection on a five-acre hillside site. William Morgan's solution was to build into as well as on the site, in a design informed no less by prehistoric temple mound structures than by contemporary museum architecture.

The northern and part of the eastern face of two of its three levels are dug into the earth, giving the appearance of a one-story structure. The top level, comprising 34,000 sf, houses the reception and exhibition areas. The exposed halves of the 45,000 sf middle and 23,000 sf lower levels are given over to natural sciences and social sciences research and office space, and the in-ground halves to storage. Two acres of multilevel terraced courts along the southern side accommodate outdoor exhibits and pedestrian and student activities.

The structure combines concrete mat slabs on grade, concrete retaining walls, concrete waffle slab, cast-in-place concrete columns, and steel roof trusses, which clearspan the exhibit hall roofs, making possible large open spaces.



"a small tight site...a very clear individual statement..." (Jury)

JURY: *...an innovative project done by a courageous architect... an avant-garde solution.... By using greenery on earthen berms, he was successful in locating a large museum on a very tight site... a handsome building... a very clear individual statement...*

"It has lasted well and worn well." (Jury) Photograph: Ed Zealy

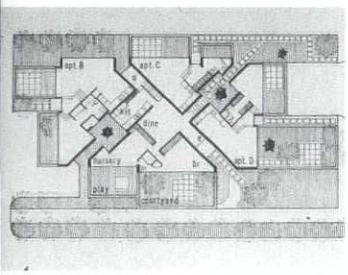
Singer Apartments
Fort Lauderdale, Florida
Donald Singer, Architect, P.A.

25 Years

Jurors commended this 1965 project by Don Singer, FAIA, for having "avoided all the architectural cliches of its time." Four apartments were fitted ingeniously on a tight 60' x 110' corner site, each facing its own way, and with all sound and light directed away from the others. Included in the program was studio space for the architect. The building fulfilled its intention to both house and provide an income for his family while his practice evolved.

The concrete stucco apartments, which jurors said "showed some tropical elements," are entered at street level. One then steps down 24 inches to the living area. The space extends visually past the building line as glass walls define the inside/outside division. The sense of space goes beyond the property line to a wall, an extension of the the building geometry (5 feet at the sidewalk and 7 feet at the courtyard), which shields the space from the street.

For more than ten years the architect occupied the two-story apartment, part of whose upper level housed the independently accessed studio. When his family moved to larger quarters, the space was rented to another architect. Vacancies have been minimal, and tenants have tended to stay for long periods.



"Ingenious solution on a tight site" (Jury)

JURY: *He built an indigenous concrete stucco building, using ordinary Florida materials in an extraordinary manner, and it held up... influenced other architects to look at and use Florida materials. It reminds me of a Rudolph building. It has lasted well and worn well.*

Luminaire Showroom and Offices
Coral Gables, Florida
Mateu Carreno Rizo & Partners

10 Years

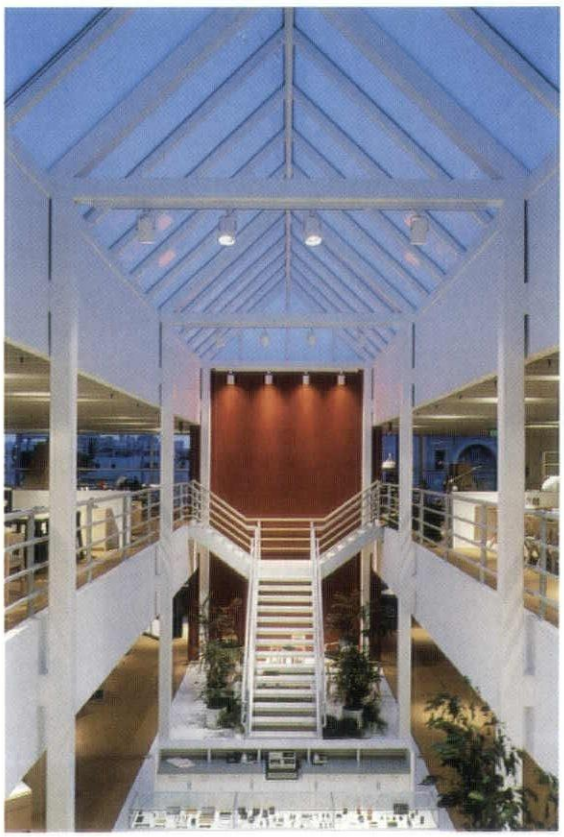
When Luminaire built its unabashedly modern showroom for contemporary furnishings in 1984, it caused a local stir. All around were structures that embraced the prevalent historic-romantic ambiance of Coral Gables. Luminaire's construction became part of local history.

The owners wanted to create a building that would showcase their philosophy of good design as a way of life. Inside the steel and glass container, the people and furnishings would provide movement, line, and color.

Light emanates from within as well as from outside. A central atrium and skylight wash the interior with soft, reflected light, highlighting a dramatic white steel stairway. This dominant feature averted a rigidly defined sequence of showroom spaces while creating a stage for fashion shows.

A 50-inch module expressed on the facade regulates all proportions in the building. Low ceiling height (100 inches) brings a residential scale to the furniture exhibits. The south facade setback underlines the visual and physical separation of adjoining retail establishments. The building continues to serve its original purpose as a contemporary design center.

JURY: *...straightforward architectural philosophy—designed perfectly for its purpose... the furniture was of a timeless design and matched the timeless design of the building.*



Furniture showroom circumscribes atrium and dramatic stairway. Photograph: S. Brooke

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St. Augustine Lighthouse, Restoration
Kenneth Smith Architects, Inc.
Alex Klahm Architectural Metal and Design, Inc., Glidden Paint, Thoro Systems Products, ProSoCo, Inc., Viracon Glass, Vulkem Sealants, Flotech, Inc.

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Gould Evans Associates
Smith Steelite, Firedoor Corporation of Florida, Unlimited Cabinet Designs, Inc., GHI Products/Hoagland Co., Tamko Roofing Products, Hewett-Kerr Construction

Homestead Motorsports Complex
Bermello, Ajamil & Partners
Southern Bleacher

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Morris☆Architects
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VIEWPOINT

Judging the Jury: Do We Get the Best Buildings?

By Carl Abbott, FAIA

"For our City we will have only the best Architecture of our time. We have some of the world's most beautiful buildings of the past in our City. We would never consider degrading our heritage with copies of the past—or with new Architecture of a lesser quality."

Xerardo Estevez, the Mayor of Santiago de Compostela, told this to a group of architects he had invited to propose their plans for new public buildings in his historic town in northwest Spain. It impressed me to hear a modern politician with such an awareness of the importance of buildings, of the significance of the heritage that is being created.

It is always interesting to see how buildings are selected, particularly major civic buildings. There are a number of means of selecting, of carrying out the jury process: formal open competitions, invited competitions, the RFP process, selection through friends and political connections, and selection based on past work, awards, and recognitions. Juries have different make-ups, too: professionals, architecture critics, user groups, concerned citizens, donors, politicians, or any combination of these. For major competitions and commissions, there are informed architects on the jury as well as a discerning jury coordinator to organize the project and entrants and to act as an advisor to the jury.

A number of important buildings have resulted from competitions. The Vietnam Memorial was a national competition. The poetic drawings submitted by Maya Lin, the eventual winner, were so loose and unclear that they were almost overlooked—except by a few jurors who fought to have the project considered in more depth. Steve Oles was hired to do a series of renderings, working with Lin, to clarify her concept. It is quite unusual in a competition to allow such an expanded level of presentation.

An outstanding international competition outcome is the Pompidou Center in Paris, by Richard Rogers and Renzo Piano, a building that has had a great impact on world architecture. The extraordinary Hong Kong Bank and the Carré d'Art in Nîmes, both by Norman Foster, also were selected through invited competitions. A current example, the extension for the Victoria and Albert Museum in London, is another story altogether. According to the *New York Times*, one juror commented that Daniel Libeskind's exhibitionistic design was selected because it would bring publicity to the project—and a hoped-for increase in museum attendance. Whether this was the best design solution was not the criterion—the media hype was.

Architectural competitions in the United States in the past 20 years have been strongly affected by fad and fashion—what Kenneth Frampton calls "pedantic gamesmanship and new avant-gardism." As a result the best buildings are not being done here in the U.S., but in Europe and Asia. An example is the Portland Building by Michael Graves, where the jury was dominated by Philip Johnson. It is interesting to read Johnson's comments on his work at that time (contemporary with his AT&T building). Recently, when Peter Blake asked Johnson why he changes "styles" so dramatically, he replied, "I get bored. It's as simple as that"; when asked how he designs buildings that lead to social betterment, Johnson responded, "I don't think I'd know how to start." No surprise then that Johnson, through his massive media coverage, deserves much of the credit for the present confused state of architecture in this country.

Carré d'Art, Nîmes, Norman Foster

A cardinal concern during the peak of the international energy crunch 15 plus years ago was energy efficiency. While this is still important, it is not, as it was then, the chief consideration in the selection of most buildings. One must wonder how many outstanding designs were passed over because they were not based specifically on energy efficiency.

Reputation is often a major factor in handing out commissions. The wisdom of this practice can be seen in some of the greatest buildings of this century: Fallingwater, the Salk Center, the Kimbell, Ronchamps... However, the power of today's media is such that celebrity sometimes brings unwarranted results. Last year, while I was teaching at Harvard's Graduate School of Design, a visiting lecturer told how his firm makes a point of designing "wild and crazy" buildings so that he can get published and get on the "high powered" lecture circuit. He makes more money, he said, from lectures than from architectural fees, and clients often give him projects because his name is in the news.

The Request for Proposals (RFP) process has become the standard form of selection for public commissions, and we are well aware of its strengths and weaknesses. Its strength lies in establishing a minimum level of qualifications and capabilities, its weakness in that the process does not encourage good

Continued on next page

Judging the Jury: Do We Get the Best Buildings?

Continued from page 27

design. The jury seldom includes an architect—or anyone with training or awareness of the visual impact of the building. Instead, the decision is made by various professionals with other qualifications, such as the heads of maintenance, transportation, and utility departments, an attorney, perhaps a member of the user group. *They* are not looking for outstanding architecture that can become part of their community's heritage. *They* are simply looking for a competent building, and unfortunately, that is what *We* get. Interestingly, a group that would not consider a legal decision without thoroughgoing legal advice and guidance will jump right in to select a building. Despite their unschooled visual tastes and prejudices, they are expected to act as experts. The addition of a knowledgeable coordinator, an architect, educator, and others with an architectural background could bring greater validity to the RFP system.

If you have never been on a jury—whether to decide a commission or an award—you might be interested to learn some of the "inner workings" during the jury process. Often there is a heated discussion over a project that some jurors like and others do not. Discussion is good; however, the result may be unfortunate if a juror who "gives in" on one project is allowed to dominate on another selection. So much depends on the jury—its make-up, and where jurors are that day, what they've read, seen, or been through. A drawback to the jury process is uneven presentation of work. We all remember the process of jurying student work. Often the best rendered, best presented project was determined after thorough review *not* to be the best building after all. We all have seen some wonderful buildings that have been poorly presented—and rejected.

Most juries have a large number of projects to review, so a project must grab the jury quickly. It's tempting to move fast, but there's something to be said for slower, more careful consideration. Several years ago I was on a jury with Fay Jones. After about an hour the others were through, and Fay and I had each covered about one fourth of the submittals. At the end, he and I agreed on all awards, and because of our greater understanding of each project, we were able to convince the others. Some other top jurors I have worked with are Merrill Elam, Mack Scogin, Robert McCarter, Norman Foster. It is a wonderful experience to be part of a "hot" jury—fun, exciting, educational, and challenging.

As a juror, I begin with two basics: **The Concept** (what is it? is it clear? is it appropriate?) and **Execution of the Concept** (is it well executed? is the concept intact and still appropriate?) An example of one without the other is Taliesin's Marin County Courthouse: a masterful concept, poorly executed.

Considering this, my advice is: If you feel strongly about the quality of your design, submit it for competition. If you don't receive an award, resubmit. Every jury is different. And if the project never gets an award, don't let that shake your confidence.

Thoughts

Over my 30 years as an architect my own particular distinctions for architecture have evolved as follows.

- Functional Integrity
- Aesthetics/Spirit/Presence
- Concern for the Site and Environment
- Social Responsibility
- Awareness of the Forces that Are Distinctive to Our Time

The qualities that define meaningful architecture remain consistent over time and place, yet the manifestation of these qualities has no set form and is constantly evolving. They encompass a thorough understanding of the functional requirements of the project, technology, an aesthetic approach that enhances the client's vision and that captures the essence and spirit of the project, a close relationship with the intended user, a sensitivity to the site and natural surroundings, and a fundamental social responsibility to improve the quality of life. Finally, quality architecture possesses a strength that has an integrity that is of its time.

Quality architecture has few limits. It is not defined by the cost or size of a project, or by operations, objectives, location, or client but rather by the skill and innovation of the design in connecting many—often contradictory—needs in an inspiring way. Architecture is unique among the arts in that at its core it must provide a tangible service while incorporating a wide array of elaborate technologies. It has the greatest responsibility of the arts: No other field integrates us so intimately and inclusively in creating the environment we physically inhabit.

We create our buildings. After that, our buildings create us.

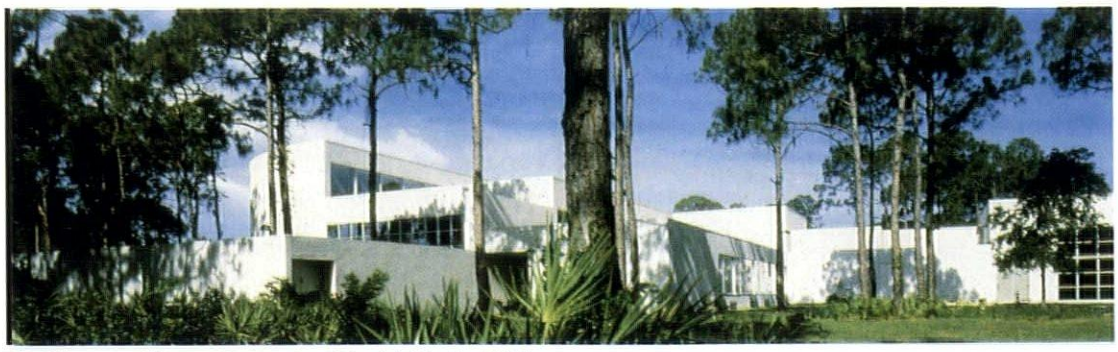
Our Heritage

Truly, the juror has a responsibility: the selected architecture has a great effect on the city and on the future. Qualities needed by a good juror include awareness, clear thinking, an open mind, patience, enthusiasm, a sense of humor, and the interest and ability to thoroughly review projects.

In *The Social Basis of Great Architecture*, Sir Herbert Read states that Architecture represents the ideal forms of abstract beauty, enabling us to know the grandeur and the energy of the nation in which it has flourished. Architecture is the art that most easily transmits a Heritage.

Back to Santiago de Compostela...the city recently commissioned for two of its new public buildings architects Alvaro Siza and Norman Foster.

Carl Abbott, FAIA, is the recipient of the Florida AIA 1986 Award of Honor for Design and 1994 Firm Award. Most recently, he received the University of Florida Distinguished Alumnus Award. Cooper Abbott (Fiamē) contributed editorial advice and thoughts for this article.



St. Thomas More, Sarasota, Carl Abbott, FAIA